

Fall 11-19-2017

Wind Ensemble at Lehigh University: Signatures

Lehigh University Music Department

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*Lehigh
University
Music
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2017-2018 Season
Baker Hall
Zoellner Arts Center
www.lehigh.edu/music



LU MusicDept

Lehigh University Music Department presents

The Wind Ensemble
at

Lehigh University

David B. Diggs, *Director*

Signatures

Sunday, November 19, 2017

3:00 pm

Baker Hall

Zoellner Arts Center

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- *Refrain from applause between movements*
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Professors of Practice - Michael Jorgensen, Sun Min Lee

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PROGRAM

<i>Coastal Overture</i>	Steve Reisteter
<i>Pastime</i>	Jack Stamp
<i>Ballad for Band</i>	Morton Gould
<i>The Melody Shop</i>	Karl L. King
<i>Four Scottish Dances</i>	Malcolm Arnold trans. by John P. Paynter
<i>Pesante</i>	
<i>Vivace</i>	
<i>Allegretto</i>	
<i>Con brio</i>	
– Intermission –	
<i>Divertimento for Band</i>	Vincent Persichetti
<i>Prologue</i>	
<i>Song</i>	
<i>Dance</i>	
<i>Burlesque</i>	
<i>Soliloquy</i>	
<i>March</i>	
<i>Canzona</i>	Peter Mennin
<i>Royal Salute</i>	Richard Waterer
<i>El Camino Real</i>	Alfred Reed

PROGRAM NOTES

A signature in music may refer to different things, perhaps most commonly meter signatures or key signatures. These signatures instantly convey to the musicians important information about the organization of the piece at hand. But, more broadly speaking, we might think of a composer's musical signature as being those elements that combine to form a particular composer's style, that make it possible for both performer and listener to identify the composer of the music. Today we explore several works for wind band that bear the distinctive 'signature' of their composers. In turn, they represent 'signature' pieces for the ensemble, even if the composer wrote nothing else for that wind group.

Several of the works on our program were commissioned or premiered by the Goldman Band within the small time frame of 1946 to 1951. They give us a glimpse into the compositional styles and signatures to be heard in the wind band music of that era.

Steve Reisteter is a native of Bethlehem, Pennsylvania, and is a woodwind player, composer and arranger. His published compositions and arrangements have been played worldwide by such ensembles as the Philadelphia Orchestra, the Danish Concert Band, the Amherst Saxophone Quartet, the US Coast Guard Band, the Lehigh University Wind Ensemble, the Allentown Symphony Orchestra and the Allentown Band. As a commercial musician, he has played for such artists as Ella Fitzgerald, Bob Hope, Aretha Franklin, The Four Tops, The Temptations, Gene Pitney and Johnny Mathis. Steve is an elementary school music teacher in the Whitehall-Coplay School District, and is the principal clarinetist of the Allentown Band.

Coastal Overture was commissioned for the 50th anniversary of the founding of Coastal Carolina University in 2005. The instrumental writing displays Mr. Reisteter's woodwind background as demonstrated by the opening saxophone quartet, the sensitive writing for the clarinet section and the beautiful melody doubling of the oboe and alto saxophone.

Dr. Jack Stamp (b. 1954) for twenty-five years was a Professor of Music and Conductor of Bands at Indiana University of Pennsylvania (IUP). Dr. Stamp studied at East Carolina University

and Michigan State University. His composition teachers included David Diamond, Norman Dello Joio, and Nancy Galbraith, but his primary compositional influences come from Robert Washburn and Fisher Tull.

Pastime was conceived in 1998 on a visit to Candlestick Park to see the Giants baseball team play. Dr. Stamp set out to compose a work that would pay tribute to the 1962 Giants team who played in the World Series that year, losing to the New York Yankees, and to baseball in general. 1962 was an amazing year for the Giants, and many new records were set by the team and its members. The number of musical references is too many to list in a short program note, but nearly every measure after the introduction contains something related to the team and its members. The work is built around "Take Me Out to the Ball Game," and in addition to the musical references, includes two fugues based on that melody.

Morton Gould (1913-1996) was recognized as a child prodigy, and published his first composition before his seventh birthday. A talented pianist, he became the staff pianist when Radio City Music Hall opened in 1932 in New York City. He composed music for Broadway musicals, soundtracks for films, ballet, and nearly every other genre. He was honored by the Kennedy Center in 1994 and received a Pulitzer Prize in 1995.

Ballad for Band (1946) was commissioned by Edwin Franko Goldman and the Goldman Band. Goldman was a champion of new music for wind bands, and was responsible for many important commissions. The work itself is in three-part form with a slow introduction section, followed by a faster middle section. The material from the slow introduction returns to complete the work. Throughout can be heard the harmonies and textures that infuse Gould's compositions, and as an "early" work for wind band, the *Ballad* had great influence over compositions by other wind band composers.

It is interesting to read what Morton Gould wrote about this work: *Ballad for Band* is basically an introverted piece that starts slowly, is linear, and has a quiet lyricism; it not big band in the sense that there is a little razzle-dazzle. A discerning listener who is programmed to appreciate the nuances and subtlety of a contemporary piece would respond favorably to this, but others merely find it from relatively pleasant to slightly boring. Only certain listeners respond to what this piece represents musically.

Karl L. King (1891-1971) composed 188 marches. *The Melody Shop*, one of his earliest, was published in 1910 when he was only nineteen years old. The march features a particularly virtuosic baritone part, and the legend of the part goes something like this: King was in a barbershop in Canton, Ohio (where he lived at the time), when a stranger came in. The two began to talk, and without the stranger knowing to whom he was talking, began to complain about the “dinky” baritone parts in the marches by that guy Karl King. Without further urging, King created the baritone part of *The Melody Shop* that has become one of the most famous in the band repertoire.

In 1910, King began his career playing baritone in and directing circus bands. Moving between various circuses, he landed with the Barnum and Bailey circus in 1913. He composed *Barnum and Bailey’s Favorite* at the request of Ned Brill, the band’s conductor. This march has become the most recognizable of marches written for the circus, and certainly King’s most well-known.

Four Scottish Dances (1957/1978) represents the only work on the program today originally conceived for a different ensemble. However, it is one of those compositions that is possibly more often performed in the wind band version than the orchestral. Although the wind band transcription by John P. Paynter was published in 1978, it was available in a somewhat “bootleg” fashion for several years before that date, and was already a part of the repertoire before its publication.

Malcolm Arnold (1921-2006) was an English composer who wrote in many different genres including symphonies, concertos, chamber music, ballet and more than one hundred film scores. His sets of dances, six in all, are generally considered to be in a lighter vein than his other works. He studied composition at the Royal College of Music with Gordon Jacob, and as a trumpeter, he played with the London Philharmonic Orchestra beginning in 1941.

Vincent Persichetti (1915-1987) was a child prodigy of the piano and organ who began supporting himself by age eleven. He was a lifelong Philadelphia resident, and enjoyed the rich musical advantages of the city. He attended the Curtis Institute and the Philadelphia Conservatory.

Divertimento for Band (1950) began as an orchestral piece with a prologue featuring the brass section with the woodwinds being

tossed back and forth. In 1981 Persichetti wrote: "I soon realized the strings weren't going to enter, and my *Divertimento* began to take shape. I know that composers are often frightened away by the sound of the word 'band,' because of certain qualities long associated with the medium – rusty trumpets, consumptive flutes, wheezy oboes, disintegrating clarinets, fumbling yet amiable baton wavers, and gum-coated park benches! . . . When composers think of the band as a huge, supple ensemble of winds and percussion, the obnoxious fat will drain off, and creative ideas will flourish."

The *Divertimento* was premiered by the Goldman Band with the composer conducting. It was the first of several compositions by Persichetti for wind band, and has become one of his most popular compositions.

Peter Mennin (1923-1983) was born in Erie, Pennsylvania. He began his first orchestral piece at age eleven and finished his first symphony out of nine at the age of eighteen. He began study at the Oberlin Conservatory, and following a period with the U.S. Army Air Force, studied with Howard Hanson at the Eastman School of Music. His *Third Symphony* was finished on his twenty-third birthday and performed by the New Philharmonic a year later. Mennin was appointed the head of the Peabody Conservatory in 1958, and then head of the Juilliard School of Music in 1962, where he served until his death in 1983.

Canzona (1951) is Mennin's only work for wind band. It was commissioned by Edwin Franko Goldman. Mennin has provided this short program note:

Canzona is a short, brisk work, which opens with a declamatory idea expressed in massed sonorities. Next, a broad melodic line is introduced and supported by powerful rhythmic figurations. This is followed by a cantabile section. These materials are developed and expanded, and the piece closes with the opening statements brought back in a more dramatic presentation.

Lt. Col. Richard A. Waterer (1949-2006) joined the Royal Marines Band Service in 1964 as a trombonist, and was commissioned and appointed Director of Music to the Band of H.M. Royal Marines, Commando Training Centre, in 1982. He served as commandant of the Royal Marines School of Music for eight years, beginning in 1994, and in 1996, was responsible for moving the

school from Deal to Portsmouth. He was appointed OBE in 1999 and MVO in 2002.¹ Waterer retired from the Marines in 2002, and in October 2005 was appointed Cadet Commandant at the Valley Forge Military Academy in Pennsylvania.

Royal Salute was composed to commemorate the Duke of Edinburgh's twenty-five years as Captain General of the Royal Marines, and it has entered the repertoire of all three armed services. Another of his marches, *Gibraltar*, has been recorded by the Wind Ensemble and is available on the new CD *Symphony*.

El Camino Real (literally "The Royal Road") was commissioned by the 581st Air Force Band. Composed in the later part of 1984, it had its premiere 15 April 1985 in Sarasota, Florida. The music is based on traditional harmonies used by Spanish flamenco guitarists, and utilizes the dance forms of the "Jota" for the first section and the "Fandango" for the second section. Characteristic of the works of Reed, it features sweeping melodies and large instrumentation.

Alfred Reed (1921-2005) studied with Vittorio Giannini at the Juilliard School of Music following military service during World War II. He went on to become a staff composer and arranger for NBC. He was also an orchestral conductor, editor for a music publisher and professor of music at the University of Miami. It was here that he established the first music business curriculum. He published more than two hundred works with a majority of these written for wind band. He toured extensively as a guest conductor around the world, and was featured prominently in the recordings of the Tokyo Kosei Wind Orchestra.

¹Officer of the Most Excellent Order of the British Empire (OBE) and Member of the Royal Victorian Order (MVO).

The Wind Ensemble at Lehigh University
2017-18

David B. Diggs, *Director*

Piccolo

Shira Morosohk
Brianna Charvat

Flute

Eleanor Pinchbeck
Alexis Jackson
Victoria Raso
Lauren Furst

Oboe

Thomas Wolfgang
Evelyn Roth

English horn

Danielle Perdoch

Bassoon

Rebecca Bone
Cameron Betz

Clarinet

Katherine Wu
Brianna Riggs
Erin Kelly
Megan Hsu
Erin Barrick
Miguel Martinez

Bass Clarinet

Deborah Andrus

Alto Saxophone

Nick Saia
Lindsay Slavitt
Samuel Fickel
Adam Wiley

Tenor Saxophone

Tianqi Liu

Baritone Saxophone

Edward Gardiner

Trumpets

Connor Leach
William Slattery
Josef Dolde
Nick Sireci
Anil Morisetti
Brian Luster
Daniel Simon

French horn

Domenic Gargiulo
Owen Child
Kenneth Honer
Wendy Conklin
Eddie Jeffs

Trombone

Evan Jaffa
Samuel Flanzman
Rohan Ekambaram
Eric Wolf
Tim Hartnagel

Euphonium

Jeffrey Erickson
Ethan Glenning
Annelise Roti Roti

Tuba

Erik Appleberry
Andrew Hutcheson

Percussion

Adam Baurkot
Larissa Chow
Lawrence Koerner
Craig Mandelbaum
Austin Nealon
Brian Perhamus
Moseley Soule
Kevin Wyckoff

ABOUT THE ARTISTS

The Wind Ensemble at Lehigh University is a select group of students dedicated to the performance of original music written for woodwinds, brass, and percussion. Drawn from the various colleges of the University, these students represent many diverse majors, including engineering (civil, mechanical, electrical, and chemical), computer science, physics, biology, and business, as well as the many fields of the liberal arts. Under Mr. Diggs' direction, The Wind Ensemble was honored by *Downbeat Magazine*, receiving the award for the most outstanding college symphonic band in its 22nd Annual Student Music Awards.

The Wind Ensemble has recorded several CDs, including *Echoes of Glory (Music of the Civil War Era)*, *Jamestown Jubilee - 1607 to 2007*, the commemorative CD for the 400th anniversary of the founding of Jamestown in Virginia, and *American Winds*, recently released in the UK.

David Diggs joined the Lehigh University faculty in 1998, following a distinguished career as a freelance woodwind specialist in New York City. At Lehigh, Mr. Diggs serves as Director of Bands, teaches harmony classes and oboe, performs with the East Winds Quintet, and directs The Wind Ensemble and Symphonic Band.

Mr. Diggs has been internationally recognized for his research of the band music of the American Civil War era and the music to the English Foot Guards band of the late eighteenth century. He is credited with numerous premiere performances and recordings, and is included in *Who's Who in America* and *Who's Who in the World*. He was recently presented to H.M. Queen Elizabeth II at Windsor Castle and elected to honorary membership in the Royal Society of Musicians of Great Britain.

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Barbara Moll '86P
Camille J. and Richard T. Moll '61 '93P
Jacqueline and Ralph A. Puerta '70 '81G '99G
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Nadine J. Sine 'F/S
Ardyth A. and Francis J. Sobyak '59 '84P
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Susan G. 'F/S and Marc A. Vengrove

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Lehigh University Music Department *2017 – 2018 Season*

September

9 at 8 pm
30 at 8 pm

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New Music Festival: *From Boston to Bethlehem and Beyond*

October

1 at 3 pm
22 at 3 pm
27 & 28 at 8 pm

New Music Festival: *From Boston to Bethlehem and Beyond*
Deborah Andrus, clarinet, DeMarina Trio
LU Choral Arts: *Crown Jewels*

November

4 at 8 pm
16 at 7 pm
19 at 3 pm

LU Jazz Repertory Orchestra
Lehigh-Lafappella concert
The Wind Ensemble at Lehigh University: *Signatures*

December

2 at 8 pm
3 at 3 pm
8 & 9 at 8 pm
10 at 4, 8 pm
16 at 1, 4 pm
17 at 2 pm

LU Jazz Ensemble, Funk Band, Jazz Orchestra & Combos
Lehigh Student Chamber Music Ensembles
LU Philharmonic: *Adams, Beethoven & Rachmaninov*
LU Choral Arts: *Christmas Vespers* in Packer Chapel
The Nutcracker at Zoellner Arts Center
The Nutcracker at Zoellner Arts Center

February

10 at 8 pm
18 at 3 pm
23 & 24 at 8 pm

NY Jazz Repertory Orchestra: *Classic to Contemporary Big Band*
LU Jazz Faculty: *Great American Standards*
LU Philharmonic: *Concerto Marathon*

March

2 at 7 pm
4 at 3 pm
25 at 3 pm

Dolce and LU Women's Voices Concert: *Raise Your Voice*
East Winds Quintet: *3-4-5*
Faculty Recital: Michael Jorgensen, violin: *Different Trains*

April

6 & 7 at 8 pm
8 at 3 pm
14 at 8 pm
15 at 7 pm
20 at 8 pm
27 & 28 at 8 pm
29 at 2 pm

LU Choir, Glee Club and Dolce: *Tell Me a Story*
Lehigh Student Chamber Music Ensembles at St. Peter's Church
LU Jazz Repertory Orchestra: *Big Band Favorites*
Student Conductor Recital: Christopher Palmer & Quinn Furnald
LU Jazz Ensemble, Funk Band, Jazz Orchestra & Combos
LU Philharmonic: Brahms Violin Concerto & Stravinsky *Firebird*
LU Symphonic Band

May

4 & 5 at 8 pm
6 at 3 pm
7 at 4 pm
7 at 8 pm

LU Choral Arts: Britten *War Requiem*
The Wind Ensemble at Lehigh University: *Bernstein at 100*
LU Music Department Awards
LUVME (Lehigh University Very Modern Ensemble)

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